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The first line here reads in Dodsley: "Besides, we're taught, it does behove us;" and the last, "As from a hill, on half the town." The *Miscellany* version has a foot-note on the last line here: "Where the present Lord *Orford* then lived." The Arlington Street in question is Arlington Street, Piccadilly, running at right angles to Piccadilly Road. Speaking of this Arlington Street, W. W. Hutchins, in *London Town Past and Present*, II, 709, says: "Sir Robert Walpole came to live here in 1716, on the west side of the street, in a house (on the site of the present No. 17) in which Horace was born and here he remained until about 1742, when he bought a smaller house (No. 5) on the east side, dying there in 1745, and leaving it to Horace, who lived in it until in 1779 he removed to Berkeley Square. No. 5 now bears a tablet of the Society of Arts which connects it with the father but ignores the son." The end of Arlington Street opposite to Piccadilly Road was and is closed. If there is any fidelity to fact in the line of the poem, in 1730 Fielding lived probably on Piccadilly Road within a few doors of its junction with Arlington Street. Piccadilly Road in 1730 was built up beyond Arlington Street and had already come to have a very mixed population, so that the greater folk were driven into the cross streets (see Knight, *London*, 1841, I, 311).

JOHN EDWIN WELLS.

Beloit College.

THE PEDIGREE OF A "WESTERN" SONG

To the Editors of Mod. Lang. Notes.

SIRS:—The song *The Little Old Sod Shanty on My Claim* has, or has had, no little currency in the Middle West. It is printed among Mr. J. A. Lomax's *Cowboy Songs*,¹ and is included among the folk songs known in Missouri which have been listed by the Missouri Folk-Lore Society. Copies of it have been secured by the

present writer from Nebraska and from Wyoming. It is marked by higher poetical quality than are the majority of pieces "preserved by ear rather than by eye," alongside which it exists in Western popular song.

The hinges are of leather and the windows have no glass,
While the board roof lets the howling blizzards in,
And I hear the hungry cayote as he slinks up through the grass
Round the little old sod shanty on my claim.

In view of the conspicuousness of *The Little Old Sod Shanty* among collections of Western lyrics, and of the somewhat special quality evinced by the text, it is of interest to trace—so far as may be—its history. Like so many "Western" songs when their genealogy is followed out, it is not an indigenous piece, but is an adaptation of an older song having great popularity in its day, namely, *The Little Old Log Cabin in the Lane*,² a negro melody of the type familiarized by Stephen C. Foster's *My Old Kentucky Home*, or by *The Suanee River*.

De hinges dey got rusted, an' de door has tumbled down,
An' de roof lets in de sunshine an' de rain,
An' de only friend I've got now is dis good old dog of mine,
In de little old log cabin in de lane.

According to Mr. A. J. Leach, secretary and historian of the Antelope County (Nebraska) pioneers, and others of his community, *The Little Old Sod Shanty* was printed in many Nebraska newspapers about thirty or thirty-five years ago with the statement that it could be sung to the tune of *The Little Old Log Cabin in the Lane*. Mr. Leach says that he "has somewhere a photograph of The Little Old Sod Shanty, and on the reverse side of the card are printed the words of the song." These cards "were printed and sold in Nebraska about thirty or thirty-five years ago."³

² Printed in *A Treasury of Song*, New York and Boston, 1882, vol. I, as "by permission," and doubtless accessible in many other old-fashioned popular collections.

³ Some residents of Lancaster County give testimony to the same effect.

¹ New York, 1910.

The parody adapting the negro song to Western conditions was written, Mr. Leach thinks, by some one in Nebraska. Next—to continue the history of the song—C. W. Fry wrote a religious lyric entitled *The Lily of the Valley* and Ira D. Sankey adapted to it the melody of *The Little Old Log Cabin in the Lane*. To the same tune is sung also *I Have Found a Friend in Jesus*. In Hymn No. 102 of the familiar, or once familiar, *Gospel Hymns No. 5* is to be found the music which serves for the four songs, the negro melody, the “Western” piece, and the two religious songs.

Most of Mr. Lomax’s versions of *The Little Old Sod Shanty on My Claim*, he assures the present writer, come from Nebraska and the Dakotas, and this circumstance supports a Mid-West origin for the adaptation, which was then, in all probability, given currency in the manner sketched by Mr. Leach.

LOUISE POUND.

University of Nebraska.

BRIEF MENTION

The reproduction of the Märchen in their original form (*Die Kinder- und Hausmärchen der Brüder Grimm in ihrer Urgestalt*, hrsg. v. Friedrich Panzer, 2 vols., München, Beck) a hundred years after their first publication (1812–15) is meant to serve scientific as well as belletristic interests. The first edition of the Märchen has become one of the rarest of books and the reprinting therefore meets a real need of the student of literature as well as folklore. Whether it will also interest a wider public, and whether in the words of the publisher’s announcement—the editor¹ himself is more guarded in his statements—the book is to be recommended “als diejenige (Ausgabe), die die ursprüngliche Schlichtheit, Volkstümlichkeit und Innigkeit, das Kindliche, Keusche . . . am unverfälschtesten wiedergibt” is a larger and more debatable question. The Introduction gives many interesting, and a number of new facts concerning the genesis of the

Kinder- und Hausmärchen, and without entering into great detail discusses the differences between the first and the later editions as regards both matter and style. The original paging is not preserved, but otherwise the reprint is an exact one, even the original spelling and punctuation being preserved. In view of the superb mechanical execution, the price (M. 11.—) of the two volumes is perhaps none too high.

Under the title *Abriss der deutschen Wortbildungslehre* (Halle, Niemeyer, 1913) Professor Kluge has published in the “Sammlung kurzer Grammatiken germanischer Dialekte hrsg. von W. Braune” a more inclusive German pendant to his *Nominale Stammbildungslehre der altgermanischen Dialekte*. While primarily intended for use in connection with a course of lectures,—as shown among other things by its use of abbreviations, references, and technical terms—the little booklet of sixty-eight pages gives a most readable account of the salient features of German word-formation. Chronologic and dialectic differences are pointed out in a manner that is most interesting and that betrays the hand of one whose life has been devoted to the history of words from their formal side. A comparison with the corresponding chapters of Willmanns’s *Deutsche Grammatik* will show how individual and suggestive Professor Kluge’s treatment is. The stores of the *Zeitschrift für deutsche Wortforschung*, which the author has for many years so ably edited, have, of course, been widely drawn upon.

Hermann Böttner’s *Wörterbuch für den Gebrauch der Präpositionen im Französischen* (Marburg, Elwert, 1913. 190 pp.) is a compendium in a domain where adequate information is difficult of access. He offers only a scanty analysis of the individual prepositions, the main section of the book being an alphabetical list of substantives with examples of the various prepositions with which they may be joined. This dictionary forms a convenient complement to the discussion of prepositional usage in Plattner’s *Ausführliche Grammatik*, where the material, readily accessible through the lexicon which constitutes Part V, is distributed either under the preposition employed or under the word on which the preposition de-

¹ Compare also ZfdU., xxvii, 501 f.